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and all with a mastery of his mediums, and a power that went to the heart of things.

Goltzius, a Dutch engraver of the XVI century, is the third master represented. Goltzius had complete command of technical expression, but his work is full of mannerisms. He imitated to a large degree the

work of other masters, and we see in the prints hanging the direct influence of Durer and Lucas van Leyden.

Goltzius, however, was among the first to realize the power of the graver to express tone, and despite his mannered style he made a real contribution to the art of engraving.

I. W.

ORIENTAL ROOMS REOPENED

Two oriental rooms on the second floor of the Detroit Institute of Arts have recently been reopened to the public—a Near East and Chinese Room, and a Japanese Room.

The Frederick Stearns Collection of Oriental Objects of Art forms the nucleus of the exhibitions in these rooms, and includes such interesting material as metalwork, porcelains, jade, lacquer, carvings, costumes and embroideries of Persia, China and Japan.

Mr. Stearns' collection of precious and semi-precious stones from all parts of the world is also exhibited in these rooms.

In addition to these collections, the Near East Room contains a group of Persian objects which were

purchased from the Official Persian Exhibition of the Panama Pacific Exposition by Major D. M. Ferry, Jr., and presented by him to the Museum. These objects illustrate various phases of antique Persian handicraft — designing, weaving, pottery-making, and miniature painting.

The chief object of interest in the Near East exhibitions is a Persian tile wall fountain loaned by Mrs. Sherman L. Depew, which is discussed at more length in another page of this Bulletin.

A number of Oriental rugs, loaned to the Institute by Mr. Ralph H. Booth and Mrs. Gustavus D. Pope, form a rich background for the rest of the material.

